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Musical Information.

AN ANALYSIS OF THE CREATION;

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PART III.

SINFONIA. Flutes and Horns. (dd.)

Recitative.—*Uriel.*

In rosy mantle now appears, by melody awaked, the morning young and fair.

From Heav'n's celestial vaults, pure harmony descends on ravished earth.—Behold this blissful pair, where hand in hand they go; their sparkling eyes express what feels their grateful heart.

A louder praise of God their lips shall utter soon;
Then let our voices ring, united with their song.

Duo. (ee)—*Adam and Eve.*

By thee, with bliss, O bounteous Lord,
The Heav'n and earth are stored;
This world, so great, so wonderful,
Thy mighty hand has framed.

Chorus of *Angels.*

For ever blessed be the Lord;
His name be ever magnified.

(dd) The sinfonia, which announces the "morning young and fair," is performed by a celestial band of flutes and horns, aided by the soft pizzicato of the stringed instruments.—*Gardiner.*

The third part of this Oratorio is introduced by a delightful symphony for three flutes, sustained by horns and stringed instruments, and full of feeling and delicacy.—*Graham.*

This truly beautiful Recitative may, without impropriety, be termed an *aria parlante*, a style that partakes both of air and Recitative.—*Anon.*

The four first bars of the symphony for the three flutes soli, are brought in with charming effect before the words, "From heaven's celestial vaults," and fragments of the same theme are occasionally heard during the continuation of the Recitative.—*Graham.*

(ee) This short and beautiful Duo precedes a very effective chorus in simple counterpoint.—*Graham.*

The distant effect of the responsive choir gives us an idea of space, amplitude, which nothing but soft music can produce. It is like that misty atmosphere, which artists in painting introduce, for the same purpose, in their designs.—*Gardiner.*

Solo.—*Adam*. (ff)
 Of stars the fairest, O how sweet
 Thy smiles at dawning morn ;
 How bright'nest thou, O sun, the day,
 Thou eye, and Lord of all.

Chorus of *Angels*.
 Proclaim in your extended course,
 Th' Almighty power and praise of God.

Solo.—*Eve*. (gg)
 And thou that rulest the starry night,
 And all the starry host,
 Spread wide and every where his praise,
 In choral songs about.

Solo.—*Adam*
 Ye strong and cumb'rous elements,
 Who ceaseless changes make,
 Ye dusky mists, and dewy streams,
 Who rise and fall through the air.

Duo and Chorus.
 Resound the praise of God our Lord ;
 Great is his name, and great is his might.

Solo.—*Eve* (hh.)
 Ye purling fountains tune his praise,
 And wave your tops, ye pines ;
 Ye plants exhale—ye flowers breathe
 To him your balmy scent.

Solo.—*Adam*
 Ye that on mountains stately tread,
 And ye that lowly creep ;
 Ye too that sing at heaven's gate,
 And ye that swim the stream—

Chorus of *Angels*.
 Ye living souls extol the Lord ;
 Him celebrate—him magnify.

Duo.—*Adam and Eve*. (ii)
 Ye valleys, hills, and shady woods,
 Our raptur'd notes ye hear ;

(ff) "Of stars the purest," for a bass voice, (*Adam*) is remarkable for the beautiful flow of the melody, and the appropriate texture of the accompaniments. The short chorus, "Proclaim" &c. is simple and judicious.—*Graham*.

(gg) The last fragment of Chorus is finely contrasted by the soprano voice (*Eve*) which flows peacefully along, and introduces a bass solo (*Adam*) supported by highly ingenious accompaniments followed by another beautiful short chorus, "Resound his praise," &c.—*Graham*.

(hh) "Ye purling fountains," is given to the soprano voice (*Eve*) in the former predominant and grateful melody, but in a different key, and with varied accompaniments. The passage "Ye that on mountains," for the bass voice, is striking in modulation and in effect. In the short chorus which follows, "Ye living souls," the abrupt and highly emphatical chords given to the words *Ye* and *Him*, are quite electrical. Here, as in all other cases, Haydn's judgment is manifest. He does not, like many composers, put forth all his strength at once, and sink into languor and tediousness before he has finished his work ; but wisely reserves his strongest effects for the time when the attention of his hearers may begin to relax, and then, by a few flashes of Promethean fire, or some manifestation of gigantic power, delights the vigilant, and awakens the inattentive.—*Graham*.

(ii) The ever pleasing melody* again appears in the Duet between Adam and Eve, "Ye vallies," followed by the Chorus, "Hail bounteous Lord," which is very effective. At the words "Almighty hail," and "we praise thee now," the combined power of the orchestra is judiciously used.—"Thy power," &c. is set with forcible effect and, on the repetition of these words, the two lower and two higher voices entering successively *piano*, with their accompaniment, and the instantaneous *tutti*,† *fortissimo*, at the word "Heaven" is a masterly idea.—*Graham*.

* There is a dignified humility in all the short solos appropriated to Adam, and a sweet pastoral simplicity in those relating to Eve, that are truly enchanting.—*Anon*.

† The whole force of the orchestra or band.

From morn to e'en shall ye repeat
Our grateful hymns of praise.

Chorus of Angels.

Hail ! bounteous Lord, Almighty, hail !
Thy word call'd forth this wondrous frame,
Thy pow'r both heav'n and earth adore—
We praise thee now and evermore.

Recitative.—Adam.

Our duty we've performed now,
In offering up to God our thanks :
Now follow me, dear partner of my life ;
Thy guide I'll be ; and every step
Shall pour delights into thy breast
Show wonders every where.
Then mayst thou feel and know,
The high degree of bliss the Lord allots to us
And with devoted heart his bounty celebrate
Come, follow me—thy guide I'll be.

Recitative.—Eve.

O thou for whom I am !
My help, my shield, my all ;
Thy will is law to me.
So God our Lord ordains :
And from obedience grows my pride and happiness

Duo.—Adam and Eve. (kk)

Adam. Graceful consort, at thy side,
Softly flow the golden hours ;
Ev'ry moment brings new rapture ;
Ev'ry care is lull'd to rest.

Eve. Spouse adored, at thy side,
Purest joys o'erflow the heart ;
Life, and all I am is thine :
My reward thy love shall be.

Duo. { *Adam.* } Graceful consort, &c. &c.
 { *Eve.* } Spouse adored, &c. &c.

(kk) This exquisite Duet, so "polished in melody and rich in harmony," forms a noble climax, as it respects the *voce principale* to the splendid treat Haydn has furnished us with, in this noble and perhaps greatest effort of his genius. How flowing, how vocal, how eminently graceful is the whole of the first movement in slow time : with what singular beauty and with what breathing notes does each voice glide into its particular solo ! Surely it may not be saying too much to pronounce "Graceful consort" the finest piece of vocal harmony since the splendid days that produced, "I know that my Redeemer liveth," and "Angels ever bright and fair." It is truly in what profound critics term the "great style,"—that is, a style, the performance of which depends upon something deeper than florid graces or rapid execution. It requires a singer of deep thought, sound science, perfect knowledge of the author, a rich toned voice, with a polished, refined, but perfectly chaste kind of singing, with very little ornament, and that of the purest kind, and in perfect character with the air. It requires, in fact, a high state of musical feeling, combined with great skill.—Thus many professional or amateur singers that may deservedly be the delight of an audience or the private circle of friends, for their elegant taste and neat execution, would yet sink under the massive grandeur of "Father of Heav'n," by Handel, "Mad Bess," by Purcell, and "Ariana a Naxos,"* by Haydn.

* A grand Cantata by Haydn, the copies of which are very scarce. It is for one voice, alternate Recitative and Air, and abounds in beauties of the very highest class. It does not sink in comparison with any thing, even in the present grand mass of rich harmony and polished melody.

While speaking of the great style, it may be proper to add, that the whole of the music in the present Oratorio, in the oratorios of Handel, the *stabat mater* of Pergolesi, and the first rate songs in the serious Italian operas are in the great style ; a style that, to be produced, executed, or appreciated as it deserves, requires an unusual elevation of musical sentiment, in him that composes, those who perform, and those who listen.—*Anon.*

Adam. (ll) The dew-dropping morn ! O how it quickens all.
Eve. The coolness of ev'ning ! O how it all restores.
Adam. How grateful is of fruits the savour sweet.
Eve. How pleasing is of fragrant bloom the smell.
Both. But, without thee, what is to me the morning dew,
 The breath of ev'n, the sav'ry fruit, the fragrant bloom.
 With thee is every joy enhanc'd ;
 With thee delight is ever new ;
 With thee is life, incessant bliss :
 Thine, thine the joy shall be.

Recitative.—Uriel.

O happy pair ! and always happy still,
 Unless misled by false conceit,
 Ye strive at more than granted is,
 And more to know than know you should.

Chorus.—Beethoven.(mm)

Alleluiah to Jehovah !
 Th' Almighty Lord our God
 Praise the Lord, ye everlasting choir,
 In holy songs of joy !
 Worlds unborn shall sing his glory,
 The exalted King of kings.

(ll) The "dew-dropping morn," is introduced by an inspiring strain from the French horns, which breathes the freshness of that "sweet hour of prime."—*Gardiner.*

The latter part of this truly classical composition being in allegro time, embellished by strains of an inspiring nature, yet free from all common-place lightness, is a fine contrast to the soul-moving adagio with which it commences.—*Anon.*

(mm) Substitution and insertion are occasionally resorted to in performances of this nature, and not improperly, provided the music selected for the purpose comes from a source purely classical, and the words be such as coincide in sentiment with the subject to which they may be attached.—Taking advantage of this precedent, the chorus of Alleluia by Beethoven from his Oratorio [the Mount of Olives] is chosen as the finale to Creation. The source is certainly classical; Beethoven being acknowledged as the greatest composer of the present day.—The words are entirely appropriate. The praises they pour forth, are here to the same Great Being, as Creator, who in the mount of Olives is praised as the Redeemer.—Indeed, taking in a slight alteration, which has been necessarily made in the words of Beethoven's chorus, they are very similar, as may be perceived by the following quotations :

Original words at the end of the Creation.

Praise Jehovah all ye voices.
 Praise him all created nature !
 Celebrate his pow'r and glory ;
 Let his name resound on high !

Jehovah's praise shall sound for evermore.
 The Lord is great—his praise shall ever last.

The words to Beethoven's Alleluiah.

Alleluiah to Jehovah,
 Th' Almighty Lord our God.
 Praise the Lord, the everlasting choir,
 In holy songs of joy.
 Worlds unborn shall sing his glory,
 Th' exalted King of kings.

Beethoven has been much heard and admired as an instrumental composer: but it is believed that not a note of his vocal music has ever been performed in this city. As a combination of vocal and instrumental performers seldom occur, advantage has been taken of this opportunity to present to the public a grand choral piece from him, whose symphonies, quartetts, and sonatas they have often been delighted with.—*Conductors.*

This Chorus by Beethoven may be quoted as a specimen of the true sublime. The *sinfonia* which introduces it, is a continued clash of sounds: during the enunciation of the words "Halleluiah to Jehovah," a succession of vivid and appalling shocks proceeds from the accompaniments, the effect of which is truly electrical.—*Euterpeiad.*

The last Chorus in the Mount of Olives is the *chef d'œuvre* of Beethoven. This author explores the hidden treasures of harmony with a vigour peculiarly his own. The dark tone of his mind is in unison with that solemn style which the service of the church requires; and the gigantic harmony which he wields enables him to produce by sounds a terrific effect hitherto unknown in music.—*Euterpeiad, var.*

MALCOLM'S TREATISE ON MUSIC.

[CONTINUED.]

Of the Name, with the various Definitions and Divisions of the Science.

The word Music comes to us from the Latin word *Musica*, if not immediately from a Greek word of the same sound, from whence the Romans probably took theirs; for they got much of their learning from the Greeks. Our critics teach us, that it comes from the word *Musa*, and this from a Greek word which signifies to search or find out, because the Muses were feigned to be inventresses of the sciences, and particularly of poetry and those modulations of sound that constitute music. But others go higher, and tell us, the word *Musa* comes from a Hebrew word, which signifies art of discipline; hence *Musa* and *Musica* anciently signified learning in general, or any kind of science; in which sense you'll find it frequently in the works of the ancient philosophers. But Kircher will have it from an Egyptian word; because the restoration of it after the flood was probably there, by reason of the many reeds to be found in their fens, and upon the banks of the Nile. Hesychius tells us, that the Athenians gave the name of music to every art. From this it was that the Poets and Mythologists feigned the nine Muses daughters of Jupiter, who invented the sciences, and presided over them, to assist and inspire those who apply to study them, each having her particular province. In this general sense we have it defined to be the orderly arrangement and right disposition of things; in short, the agreement and harmony of the whole with its parts, and of the parts among themselves. Hermes Trismegistus says, That music is nothing but the knowledge of the order of all things; which was also the doctrine of the Pythagorean school, and of the Platonics, who teach that every thing in the universe is music. Agreeable to this wide sense, some have distinguished music into divine and mundane: the first respects the order and harmony that obtains among the celestial minds; the other respects the relations and order of every thing else in the universe. But Plato by the divine music understands, that which exists in the divine mind, viz. these archetypal ideas of order and symmetry, according to which God formed all things; and as this order exists in the creatures, it is called mundane music: Which is again subdivided, the remarkable denominations of which are, First, Elementary, or the harmony of the first elements of things; and these, according to the philosophers, are fire, air, water, and earth, which though seemingly contrary to one another, are, by the wisdom of the Creator, united and compounded in all the beautiful and regular forms of things that fall under our senses. 2d. Celestial, comprehending the order and proportions in the magnitudes, distances, and motions of the heavenly bodies, and the harmony of the sounds proceeding from these motions: for the Pythagoreans affirmed that they produce the most perfect consort; the argument, as Macrobius in his commentary on Cicero's *Somnium Scipionis* has it, is to this purpose, viz: Sound is the effect of motion, and since the heavenly bodies must be under certain regular and stated laws of motion, they must produce something musical and concordant; for from random and fortuitous motions, governed by no certain measure, can only proceed a grating and unpleasant noise: and the reason, says he, why we are not sensible of that sound, is the vastness of it, which exceeds our sense of hearing; in the same manner as the inhabitants near the cataracts of the Nile are insensible of their prodigious noise. But some of the historians, if I remember right, tell us that by the excessiveness of the sounds, these people are rendered quite deaf, which makes that demonstration somewhat doubtful, since we hear every other sound that reaches to us. Others allege that the sounds of the spheres, being the first we hear when we come into the world, and being habituated to them for a long time, when we could scarcely think or make reflection on any thing, we become incapable of perceiving them afterwards. But Pythagoras

said he perceived and understood the celestial harmony by a peculiar favour of that spirit to whom he owed his life, as Iamblichus reports of him, who says, that though he never sung or played on any instrument himself, yet by an inconceivable sort of divinity, he taught others to imitate the celestial music of the spheres, by instruments and voice: for according to him, all the harmony of sounds here below, is but an imitation, and that imperfect too, of the other. This species is by some called particularly the mundane music. 3d. Human, which consists chiefly in the harmony of the faculties of the human soul, and its various passions; and is also considered in the proportion and temperament, mutual dependence and connexion, of all the parts of this wonderful machine of our bodies. 4th. Is what in a more limited and peculiar sense of the word was called music; which has for its object motion, considered as under certain regular measures and proportions, by which it affects the senses in an agreeable manner. All motion belongs to bodies, and sound is the effect of motion, and cannot be without it; but all motion does not produce sound, therefore this was again subdivided. Where the motion is without sound, or as it is only the object of seeing, it was called *musica orchestra* or *saltatoria*, which contains the rules for the regular motions of dancing; also *Hypocritica*, which respects the motions and gestures of the Pantomimes.—When motion is perceived only by the ear, i. e. when sound is the object of music, there are three species; *Harmonica*, which considers the differences and proportion of sounds, with respect to acute and grave; *Rythmica*, which respects the proportion of sounds as to time, or the swiftness and slowness of their successions; and *Metrica*, which belongs properly to the poets, and respects the versifying art: but in common acceptance it is now more limited, and we call nothing music but what is heard; and even then we make a variety of tones necessary to the being of music.

Aristides Quintilianus, who writes a professed treatise upon music, calls it the knowledge of singing, and of the things that are joined with singing (*ἐπιστήμη μελῆς καὶ τῶν περὶ μέλος συμβαινόντων*, which Meibomius translates, *scientia cantus, iorumque circa cantum contingunt*) and these he calls the motions of the voice and body, as if the cantus itself consisted only in the different tones of the voice. Bacchius, who wrote a short introduction to music in question and answer, gives the same definition. Afterwards, Aristides considers music in the largest sense of the word, and divides it into contemplative and active. The first, he says, is either natural or artificial; the natural is arithmetical, because it considers the proportion of numbers; or physical, which disputes of every thing in nature; the artificial is divided into *Harmonica*, *Rythmica* (comprehending the dumb motions) and *Metrica*: the active, which is the application of the artificial, is either enunciative (as in oratory,) organical (or instrumental performance,) Odical (for voice and singing of poems,) Hypocritical (in the motions of the pantomimes.) To what purpose some add hydraulical I do not understand, for this is but a species of the organical, in which water is some way used for producing or modifying the sound. The musical faculties, as they call them, are, *melopœia*, which gives rules for the tones of the voice or instrument, *rythmopœia* for motions, and *poesis* for making of verse. Again, explaining the difference of *Rythmus* and *Metrum*, he tells us, that *Rythmus* is applied three ways; either to immoveable bodies, which are called *eurythmoi*, when their parts are rightly proportioned to one another, as a well made statue; or to every thing that moves, so we say a man walks handsomely (composite,) and under this dancing will come the business of the pantomimes; or particularly to the motion of sound or the voice, in which the *rythmus* consists of long and short syllables or notes, (which he calls times) joined together (in succession) in some kind of order, so that their cadence upon the ear may be agreeable; which constitutes in oratory what is called a numerous stile, and when the tones of the voice are well chosen it is an harmonious stile. *Rythmus* is perceived either by the eye or ear, and is something general, which may be without *metrum*;

but this is perceived only by the ear, and is but a species of the other, and cannot exist without it: the first is perceived without sound in dancing; and when it exists with sounds it may either be without any difference of acute and grave, as in a drum, or with a variety of these, as in a song, and then the harmonica and rythmica are joined; and if any poem is set to music, and sung with a variety of tones, we have all the three parts of music at once. Porphyrius in his commentaries on Ptolemy's Harmonics, institutes the division of music another way; he takes it in the limited sense, as having motion both dumb and sonorous for its object; and, without distinguishing the speculative and practical, he makes its parts these six, viz. Harmonica, Rythmica, Metrica, Organica, Poetica, Hypocritica; he applies the Rythmica to dancing, Metrica to the enunciative, and Poetica to verses.

All the other ancient authors agree in the same three-fold division of music into Harmonica, Rythmica, and Metrica: Some add the Organica, others omit it, as indeed it is but an accidental thing to music, in what species of sounds it is expressed. Upon this division of music, the more ancient writers are very careful in the inscription or titles of their books, and call them only Harmonica, when they confine themselves to that part, as Aristoxenus, Euclid, Nicomachus, Gaudentius, Ptolemy, Bryennius; but Aristides and Bacchius call theirs musica, because they profess to treat of all the parts. The Latins are not always so accurate, for they inscribe all theirs musica, as Boethius, though he only explains the harmonica; and St. Augustin, though his six books de musica speak only of the rythmus and metrum; Martianus Capella has a better right to the title, for he makes a kind of compend and translation of Aristides Quintilian, though a very obscure one of as obscure an original. Aurelius Cassiodorus needs scarcely be named, for though he writes a book de musica, it is but barely some general definitions and divisions of the science.

The harmonica is the part the ancients have left us any tolerable account of, which is at best but very general and theoretical; such as it is, I purpose to explain it to you as distinctly as I can; but having thus far settled the definition and division of music as delivered by the ancients, I choose next to consider it historically.

The Invention and Antiquity of Music, with the excellency of the Art in the various ends and uses of it.

Of all human arts, music has justest pretences to the honour of antiquity. We scarce need any authority for this assertion; the reason of the thing demonstrates it, for the conditions and circumstances of human life required some powerful charm, to bear up the mind under the anxiety and cares that mankind soon after his creation became subject to; and the goodness of our blessed Creator soon discovered itself in the wonderful relief that music affords against the unavoidable hardships which are annexed to our state of being in this life; so that music must have been as early in the world as the most necessary and indispensable arts. For,

If we consider how natural to the mind of man this kind of pleasure is, as constant and universal experience sufficiently proves, we cannot think he was long a stranger to it. Other arts were revealed as bare necessity gave occasion, and some were afterwards owing to luxury; but neither necessity nor luxury are the parents of this heavenly art; to be pleased with it seems to be a part of our constitution; but it is made so, not as absolutely necessary to our being, it is a gift of God to us for our more happy and comfortable being; and therefore we can make no doubt that this art was among the very first that were known to men. It is reasonable to believe, that as all other arts, so this was rude and simple in its beginning, and by the industry of man, prompted by his natural love of pleasure, improved by degrees. If we consider, again, how obvious a thing sound is, and how manifold

occasions it gives for invention, we are not only further confirmed in the antiquity of this art, but we can make very shrewd guesses about the first discoveries of it. Vocal music was certainly the first kind; man had not only the various tones of his own voice to make his observations upon, before any other arts or instruments were found, but being daily entertained by the various natural strains of the winged choirs, how could he not observe them, and from thence take occasion to improve his own voice, and the modulations of sound, of which it is capable? It is certain that whatever these singers were capable of, they possessed it actually from the beginning of the world; we are surprised indeed with their sagacious imitations of human art in singing, but we know no improvements the species is capable of; and if we suppose that in these parts where mankind first appeared, and especially in these first days, when things were probably in their greatest beauty and perfection, the singing of birds was a more remarkable thing, we shall have less reason to doubt that they led the way to mankind in this charming art: But this is no new opinion; of many ancient authors, who agree in this very just conjecture, I shall only let you hear Lucretius, Lib. 5.

At liquidas avium voces imitauer ore
Ante fuit multo, quam lævia carmina cantu
Concelebrare homines possent, aureisque juvare.

The first invention of wind-instruments he ascribes to the observation of the whistling of the winds among the hollow reeds.

Et zephyri cava per calamorum sibila primum
Agrestis docuere cavas inflare cicutas,
Inde minutatim dulcis didicere querelas,
Tibia quas fundit digitis pulsata canentum.

or they might also take that hint from something that might happen accidentally to them in their handling of corn-stalks, or the hollow stems of other plants. And other kinds of instruments were probably formed by such like accidents: There were so many uses for chords or strings, that men could not but very soon observe their various sounds, which might give rise to stringed instruments. And for the pulsatile instruments, as drums and cymbals, they might arise from the observation of the hollow noise of concave bodies. To make this account of the invention of instruments more probable, Kircher bids us consider, That the first mortals living a pastoral life, and being constantly in the fields, near rivers and among woods, could not be perpetually idle; it is probable therefore, says he, That the invention of pipes and whistles was owing to their diversions and exercises on these occasions; and because men could not be long without having use for chords of various kinds, and variously bent, these, either by being exposed to the wind, or necessarily touched by the hand, might give the first hint of stringed instruments; and because, even in the first simple way of living, they could not be long without some fabril arts, this would give occasion to observe various sounds of hard and hollow bodies, which might raise the first thought of the pulsatile instruments; hence he concludes that music was among the first arts.

If we consider next, the opinion of those that are ancients to us, who yet were too far from the beginning of things to know them any other way than by tradition and probable conjecture; we find an universal agreement in this truth, That music is as ancient as the world itself, for this very reason, that it is natural to mankind. It will be needless to bring many authorities, one or two shall serve: Plutarch in his treatise of music, which is nothing but a conversation among friends, about the invention, antiquity, and power of music, makes one ascribe the invention to Amphion the son of Jupiter and Antiopa, who was taught by his father; but in the naming of another he makes Apollo the author, and to prove it, alleges all the statues of this god, in whose hand a musical instrument was always put. He adduces many examples to prove the natural influence music has upon the mind of man, and since he makes no less than a god the inventor of it, and the gods existed before

men, it is certain he means to prove, both by tradition and the nature of the thing, that it is the most ancient as well as the most noble science. Quintilian (lib. 1. cap. 11.) alleges the authority of Timagenes to prove that music is of all the most ancient science; and he thinks the tradition of its antiquity is sufficiently proved by the ancient poets, who represent musicians at the table of kings, singing the praises of the gods and heroes. Homer shews us how far music was advanced in his days, and the tradition of its yet greater antiquity, while he says it was a part of his Hero's education. The opinion of the divine original and antiquity of music, is also proved by the fables of the muses, so universal among the poets; and by the disputes among the Greek writers concerning the first authors, some for Orpheus, some for Amphion, some for Apollo, &c. As the best of the philosophers owned the providence of the gods, and their particular love and benevolence to mankind, so they also believed that music was from the beginning a peculiar gift and favour of heaven; and no wonder, when they looked upon it as necessary to assist the mind to a raised and exalted way of praising the gods and good men.

I shall add but one testimony more, which is that of the sacred writings, where Jubal, the sixth from Adam, is called the "father of such as handle the harp and organ;" whether this signifies that he was the inventor, or one who brought these instruments to a good perfection, or only one who was eminently skilled in the performance, we have sufficient reason to believe that music was an art long before his time; since it is rational to think that vocal music was known long before instrumental, and that there was a gradual improvement in the art of modulating the voice; unless Adam and his sons were inspired with this knowledge, which supposition would prove the point at once. And if we could believe that this art was lost by the flood, yet the same nature remaining in man, it would soon have been recovered; and we find a notable instance of it in the song of praise which the Israelites raised with their voices and timbrels to God, for their deliverance at the Red Sea; from which we may reasonably conjecture it was an art well known, and of established honour long before that time.

It may be expected in this place, that there should be given a more particular history of the inventor of music and musical instruments, and other famous musicians since the flood. As to the invention, there is enough said already to show that music is natural to mankind; and therefore instead of inventors, the inquiry ought properly to be about the improvers of it; and it would come in very naturally here: but the truth is, we have scarce any thing left us to depend upon in this matter; or at least we have but very general hints, and many of them contrary to each other, from authors that speak of these things in a transient manner: and as we have no writings of the age in which music was first restored after the flood, so the accounts we have are such uncertain traditions, that no two authors agree in every thing. Greece was the country in Europe where learning first flourished; and though we believe they drew from other fountains, as Egypt, and the more eastern parts, yet they are the fountains to us, and to all the western world: other antiquities we neither know so well, nor so much of, at least of such as have any pretence to a greater antiquity, except the Jewish; and though we are sure they had music, yet we have no account of the inventors among them, for it is probable they learned it in Egypt; and therefore this inquiry about the inventors of music since the flood must be limited to Greece. Plutarch, Julius Polux, Atheneus, and a few more, are the authorities we have principally to trust to, who take what they say from other more ancient authors of their tradition.

Amphion the Theban, is by some reckoned the most ancient musician in Greece, and the inventor of it, as also of the lyre. Some say Mercury taught him, and gave him a lyre of seven strings. He is said to be the first who taught to play and sing together. The time he lived in is not agreed upon.

Chiron the Pelithronian, reckoned a demigod, the son of Saturn and Phyllira, is the next great master; the inventor of medicine, a famous philosopher and musi-

** improper to speak of the inventors of music*

cian, who had for his scholars Æsculapius, Jason, Hercules, Theseus, Achilles, and other heroes.

Demodocus is another celebrated musician, of whom already.

Hermes, or Mercury Trismigistus, another demigod, is also reckoned amongst the inventors or improvers of music and of the lyre.

Linus was a famous poet and musician; some say he taught Hercules, Thamyris and Orpheus, and even Amphion. To him some ascribe the invention of the lyre.

Olympus, the Mysian, is another benefactor to music; he was the disciple of Marsyas, the son of Hyagnis the Phrygian; this Hyagnis is reckoned the inventor of the tibia, which others ascribe to the muse Euterpe, as Horace insinuates, "Sinæque tibia Euterpe cohibet."

Orpheus the Thracian, is also reckoned the author, or at least the introducer of various arts into Greece, among which is music; he practised the lyre he got from Mercury. Some say he was master to Thamyris and Linus.

Phemius of Ithaca. Ovid uses his name for any excellent musician: Homer also names him honourably.

Terpander the Lesbian, lived in the time of Lycurgus, and set his laws to music. He was the first who among the Spartans applied melody to poems, or taught them to be sung in regular measures. This is the famous musician who quelled a sedition at Sparta by his music. He and his followers are said to have first instituted the music mode, used in singing hymns to the gods; and some attribute the invention of the lyre to him.

Thales the Cretan, was another great master, honourably entertained by the Lacedemonians for instructing their youth. Of the wonders he wrought by his music, we shall hear again.

Thamyris the Thracian was so famous, that he is feigned to have contended with the muses, upon condition he should possess all their power if he overcame, but if they were victors, he consented to lose what they pleased; and being defeated, they put out his eyes, spoiled his voice, and struck him with madness. He was the first who used instrumental music without singing.

These are the remarkable names of musicians before Homer's time, who himself was a musician, as was the famous poet Pindar. You may find the characters of these mentioned more at large, in the first book of *Fabritius's Bibliotheca Graeca*.

We find others of a latter date, who were famous in music, as Lasus Hermionensis, Melanippides, Philoxenus, Timotheus, Phrynnis, Epigonius, Lysander, Simnicus, Diodorus the Theban; who were authors of a great variety and luxurious improvements in music. Lasus, who lived in the time of Darius Hystaspes, is reckoned the first who ever wrote a treatise upon music. Epigonius was the author of an instrument called epigonium, of 40 strings; he introduced playing on the lyre with the hand without a plectrum, and was the first who joined the Cithara and Tibia in one concert, altering the simplicity of the more ancient music; as Lysander did by adding a great many strings to the Cythara. Simicus also invented an instrument called simmicum of 35 strings. Diodorus improved the tibia, which at first had but four holes, by contriving more holes and notes.

Timotheus, for adding a string to his lyre, was fined by the Lacedemonians, and the string ordered to be taken away. Of him and Phrynnis, the comic poet Pherecrates makes bitter complaints in the name of music, for corrupting and abusing her, as Plutarch reports; for, among others, they chiefly had completed the ruin of the ancient simple music, which, says Plutarch, was nobly useful in the education and forming of youth, and the service of the temples, and used principally to these purposes, in the ancient times of greatest wisdom and virtue, but was ruined after theatrical shews came to be so much in fashion, so that scarcely the memory of these ancient modes remained in his time. You shall have some account afterwards of the ancient writers of music.

As we have but uncertain accounts of the inventors of musical instruments among

the ancients, so we have as imperfect an account of what these instruments were, scarce knowing them any more than by name. The general division of instruments, is into stringed instruments, wind instruments, and the pulsatile kind; of this last we hear of the tympanum or cymbalum, of the nature of our drum; the Greeks gave it the last name from its figure, resembling a boat.

There were also the crepitaculum, tintinabulum, crotalum sistrum; but by any accounts we have, they look rather like children's rattles and play-things than musical instruments.

Of wind instruments, we hear of the tibia, so called from the shank-bone of some animals, as cranes, of which they were first made. And fistula made also of reeds. But these were afterwards made of wood and also of metal. How they were blown, whether as flutes or hautboys or otherwise, and which the one way, and which the other, is not sufficiently manifest. It is plain some had holes, which at first were but few, and afterwards increased to a greater number; some had none; some were single pipes, and some a combination of several, particularly Pan's syringa, which consisted of seven reeds joined together side-ways; they had no holes, each giving but one note, in all seven distinct notes, but at what mutual distances is not very certain; though perhaps they were the notes of the natural or diatonic scale, but by this means they would want an 8ve, and therefore probably otherwise constituted. Sometimes they played on a single pipe, sometimes on two together, one in each hand. And lest we should think there could music be expressed by one hand, Is. Vossius alleges, they had a contrivance by which they made one hole express several notes, and cites a passage of Arcadius the grammarian to prove it; that author says indeed, that there were contrivances to shut and open the holes when they had a mind, by pieces of horn he calls Bombyces and Opholmioi (which Julius Pollux also mentions as parts of some kind of tibia) turning them upwards or downwards, inwards or outwards: but the use of this is not clearly taught us, and whether it was that the same pipe might have more notes than holes, which might be managed by one hand: perhaps it was no more than a like contrivance in our common bagpipes, for tuning the drones to the key of the song. We are also told that Hyagnis contrived the joining of two pipes, so that one canal conveyed wind to both, which therefore were always sounded together.

We hear also of organs, blown at first by a kind of air-pump, where also water was some way used, and hence called organum hydraulicum; but afterwards they used bellows. Vitruvius has an obscure description of it, which Is. Vossius and Kircher both endeavour to clear.

There were tubæ, and cornua, and litui, of the trumpet kind, of which there were different species invented by different people. They talk of some kind of tubæ, that without any art in the modulation, had such a prodigious sound, that was enough to terrify one.

Of stringed instruments, the first is the lyre or cithara (which some distinguish:) Mercury is said to be inventor of it, in this manner; after an inundation of the Nile he found a dead shell-fish, which the Greeks call chelone, and the Latins testudo; of this shell he made his lyre, mounting it with seven strings, as Lucian says; and added a kind of jugum to it, to lengthen the strings, but not such as our violins have, whereby one string contains several notes; by the common form this jugum seems no more than two distinct pieces of wood, set parallel, and at some distance, but joined at the farther end, where there is a head to receive pins for stretching the strings. Boethius reports the opinion of some that say, the lyre mercurii had but four strings in imitation of the mundane music of the four elements: but Diodorus Siculus says, it had only three strings, in imitation of the three seasons of the year, which were all the ancient Greeks counted, viz. Spring, summer and winter. Nicomachus, Horace, Lucian and others say, it had seven strings in imitation of the seven planets. Some reconcile Diodorus, with the last, thus, they say the more ancient lyre had but three or four strings, and Mercury added other

three, which made up seven. Mercury gave this seven stringed lyre to Orpheus, who being torn to pieces by the Bacchanals, the lyre was hung up in Apollo's temple by the Lesbians: But others say, Pythagoras found it in some temple of Egypt, and added an eighth string. Nicomachus says, Orpheus being killed by the Thracian women, for contemning their religion in the Bacchanalian rites, his lyre was cast into the sea, and thrown up at Antissa a city of Lesbos; the fishers finding it, gave it to Terpander, who carrying it into Egypt, gave it to the priests, and called himself the inventor. Those who call it four stringed, make the proportions thus, between the 1st and 2d, the interval of a 4th, 3: 4, between the 2d and 3d, a tone 8: 9, and between the 3d and 4th string another 4th: the seven strings were diatonically disposed by tones and semitones, and Pythagoras's eighth string made up the octave.

The occasion of ascribing the invention of this instrument to so many authors, is probably, that they have each in different places invented instruments much resembling each other. However simple it was at first, it grew to a great number of strings; but it is to no purpose to repeat the names of these who are supposed to have added new strings to it.

From this instrument, which all agree to be first of the stringed kind in Greece, arose a multitude of others, differing in their shape and number of strings, of which we have but indistinct accounts. We hear of the psalterium, trigon, sambuca, pectis, magadis, barbiton, testudo (the two last used by Horace promiscuously with the lyre and cithara) epigonium, simicium, pandura, which were all struck with the hand or a plectrum; but it does not appear that they used any thing like the bows of hair we have now for violins, which is a most noble contrivance for making long and short sounds, and giving them a thousand modifications it is impossible to produce by a plectrum.

Kircher also observes, that in all the ancient monuments, where instruments are put in the hands of Apollo and the muses, as there are many of them at Rome, says he, there is none to be found with such a jujum as our violins have, whereby each string has several notes, but every string has only one note; and this he makes an argument of the simplicity and imperfection of their instruments. Besides several forms of the lyre kind, and some fistulæ, he is positive they had no instruments worth naming. He considers how careful they were to transmit, by writing and other monuments, their most trifling inventions, that they might not lose the glory of them; and concludes, if they had any thing more perfect, we should certainly have heard of it, and had it preserved, when they were at pains to give us the figure of their trifling reed-pipes, which the shepherds commonly used. But indeed I find some passages that cannot be well understood, without supposing they had instruments in which one string had more than one note: where Phecreates (already mentioned) makes music complain of her abuses from Timotheus's innovations; she says, he had destroyed her who had twelve harmonies in five strings; whether these harmonies signify single notes or consonances, it is plain each string must have afforded more than one note. And Plutarch ascribes to Terpander a lyre of three chords, yet he says it had seven sounds, i. e. notes.

Those who are curious to hear more of this, and see the figures of instruments both ancient and modern, must go to Mersennus and Kircher.

[TO BE CONTINUED.]

BOSTON HANDEL & HAYDN SOCIETY.

THE following sketch of the origin and progress of the Handel & Haydn Society, of Boston, may be relied on as authentic, being drawn from the Records of the Society, and politely furnished by the present Secretary.

The first meeting for organization was held at Mr. Graupner's Hall, in Franklin street, on Thursday evening, March 30, 1815, in consequence of the following notice being issued by Messrs. G. Graupner, Thos. S. Webb, and A. Peabody.

Boston, March 24, 1815.

Sir, You are requested to attend a meeting of the principal performers of Sacred Music from the several choirs in town, on Thursday evening 30th instant, at seven o'clock, at Mr. Graupner's Hall, for the purpose of considering the expediency and practicability of forming a Society, to consist of a selection from the several choirs, for cultivating and improving a correct taste in the performance of Sacred Music, and also to introduce into more general practice, the works of Handel, Haydn, and other eminent composers."

The objects of the meeting underwent a full discussion, and every gentleman present expressed a desire to have such a society established. It was therefore agreed to appoint a committee for the purpose of drafting regulations. A committee of five being chosen by ballot, they held adjourned meetings, weekly, and on Thursday evening, April 20, 1815, the whole proceedings were read, and a draft of a Constitution accepted and signed by thirty-one gentlemen. The first officers of the Society under the Constitution were the following, viz.

THOMAS SMITH WEBB, *President.*

AMASA WINCHESTER, *Vice President.*

NATHANIEL TUCKER, *Treasurer.*

MATTHEW S. PARKER, *Secretary.*

Elnathan Duren, Benjamin Holt, Joseph Bailey, Charles Nolen, Ebenezer Withington, John Dodd, Jacob Guild, Wm. K. Phipps, Samuel H. Parker, *Trustees.*

The first expenses were defrayed by voluntary loans of members, which loans were afterwards deducted from the assessments.

The meetings of the Society were first held at the Hall in Pond-street, and the pieces performed were selections from the Lock Hospital Collection, and the Massachusetts Compiler.

The Society continued to enlarge, and held their adjourned meetings from time to time, and on the evening of the 25th of December, 1815, they publicly performed their first oratorio, at the King's Chapel, Tremont-street, which consisted of the first part of Haydn's Creation, and a selection from the Airs and Chorusses of Handel, &c. The number present on this occasion was about one thousand, and the nett proceeds from the sale of tickets \$533. This performance gave general satisfaction, and the society repeated the same on the evening of the 18th of January, 1816, to nearly as numerous an auditory.

The Society was incorporated February 9th, 1816, by the name of the **HANDEL AND HAYDN SOCIETY.** The following is a copy of the Act of Incorporation.

Sect. 1. Be it enacted by the Senate and House of Representatives in general court assembled, and by the authority of the same, That Thomas Smith Webb, Amasa Winchester, Nathaniel Tucker, and Matthew Stanley Parker, together with such as may become associated with them, and their successors, be, and they hereby are incorporated and made a body politic and corporation for the purpose of extending the knowledge and improving the style of performance of Church Music, by the name of the Handel and Haydn Society, and by that name they may sue and be sued, have a common seal, and the same at pleasure alter, and be entitled to all the powers and privileges incident to aggregate Corporations.

Sect. 2. Be it further enacted, That the said Corporation shall at their first, or some subsequent meeting, choose a President, Treasurer, and such other officers as they may deem necessary or convenient for the government and regulation of said Corporation and its property. They shall have the power to make standing rules or by-laws, for prescribing the terms of office, and duties of their officers, for regulating the terms on which persons may be admitted and continue members of the Corporation, and generally for the regulation of their affairs.

Sect. 3. Be it further enacted, That the said Corporation shall be capable of taking and holding real estate, not exceeding the value of fifty thousand dollars, and personal estate, not exceeding the value of fifty thousand dollars, which estate shall descend to their successors, subject only to the payment of the just debts to be incurred by said Corporation.

Sect. 4. Be it further enacted, That Thomas Smith Webb shall have power to call the first meeting of said Corporation by appointing a time and place therefor, and giving notice thereof to the other persons named and incorporated by this act.

The Constitution of the Society consists of nineteen articles, a copy of which is here given.

Art. I. The officers of the Society shall consist of a President, Vice-President, Board of Trustees, Treasurer, and Secretary, who shall severally be chosen on the first Monday evening in September, annually.

Art. II. The President, Vice-President, Treasurer and Secretary, for the time being, together with nine members, to be chosen at the annual meeting, shall constitute the Board of Trustees.

Art. III. The President shall preside at all meetings of the Society, and of the Board of Trustees. He shall assign the parts to the performers, and direct the time and style of the performance ; and sign all bills and orders for the payment of monies from the Treasury. In the discharge of these duties, he shall be aided by the Vice-President and Trustees, and he may employ such other aid as he may deem necessary and proper.

Art. IV. In the absence of the President, the Vice-President shall perform his duties ; and in the absence of both these officers, the Trustees, according to seniority, shall succeed to their duties.

Art. V. The Trustees shall have power to judge of the qualifications of candidates ; to select pieces of music for performance ; to provide suitable buildings, and all other accommodations for the Society ; and generally to transact, manage, and direct every thing, which the interests of the Society may, in their judgment, require, which is not especially provided for in these articles. It shall be their duty to assemble together, as often as occasion may require, for the transaction of business, and the selection and practice of such pieces of music as they may, from time to time propose for performance by the Society : and the expenses incurred at such meetings shall be defrayed from the funds of the Society. It shall be their duty, at least one month previous to the annual meeting, to appoint a committee to examine the Secretary's and Treasurer's accounts, and report a statement of the same at the annual meeting, annually.

Art. VI. The Secretary shall record all important transactions of the Society, notify the members of all meetings ; receive all monies, and pay them over to the Treasurer.

Art. VII. The Treasurer shall, whenever thereunto required, render an account to the Board of Trustees, of all moneys received, and pay them out according to such orders as he may from time to time receive from them.

Art. VIII. In order that the portion of the public, who are lovers of Sacred Music may have opportunities of participating in the enjoyment contemplated by the members of this Society, there shall be performed occasional Oratorios, or Exhibitions of Sacred Music, whenever the government of the Society shall think proper ; to which, persons may be admitted by tickets to be sold for that purpose : and the moneys arising from the sale of said tickets, shall be appropriated to the payment of the expenses of the Society ; the remuneration of professional musicians ; the procurement of a musical library, musical instruments, and all such other conveniences and accommodations as may be deemed necessary and proper for the Society by the Board of Trustees ; but no one, who is a member of the Society, shall be entitled to claim any compensation for personal services rendered to the Society, in the performance of music, either on private or public occasions.

Art. IX. The Trustees are hereby authorized to procure by loans or otherwise such sums of money, from time to time, as may in their opinion be necessary to accomplish the objects and promote the interests and prosperity of the Society.

Art. X. The regular meetings of the Society shall be holden on the first Tuesday evening in every month, at such place and hour as may from time to time be appointed; and the President shall call special meetings, when in his judgment, they may be necessary; and also when thereunto requested by any ten members.

Art. XI. No person shall be admitted a member of this Society, unless proposed and recommended by the Board of Trustees, nor without the consent of seven eighths of the members present when ballotted for.

Art. XII. Two thirds of the members shall be competent to expel any member who shall be guilty of a breach of the By-Laws of the Society, or of any misconduct, or disorderly behaviour at any of its meetings.

Art. XIII. No debate or discussion of any question shall be allowed at any meeting of the Society, excepting the annual meeting, unless it be upon some subject submitted by the Board of Trustees, for the consideration and determination of the Society.

Art. XIV. Any member of the Society having cause of complaint, or having any thing to propose for the benefit of the Society, may lay the same before the Board of Trustees in writing, and it shall be their duty to take the same into consideration, and the Board may decide upon and dispose thereof as they may deem reasonable and proper, or if in their opinion the subject is of sufficient importance, they may submit the same to the Society for their determination.

Art. XV. Any member desirous of withdrawing from the Society, shall make known his desire in writing to the Board of Trustees, and they shall grant his request, provided he shall first discharge and pay all debts that may be due from him to the Society.

Art. XVI. The roll of members shall be called at every meeting of the Society; and any member who shall be absent from two successive meetings, shall forfeit and pay into the Treasury a fine of fifty cents, unless a satisfactory excuse shall be offered in writing to the President; and any member who shall be absent from four meetings successively, shall be notified of his delinquency by the Secretary, and unless there shall be rendered, within two weeks thereafter, a satisfactory excuse in writing to the Board of Trustees, the said Board are hereby authorized and empowered to erase the name of such delinquent from the list of members, and he shall no longer be considered a member of the Society; but shall nevertheless be liable to pay all such arrears as may then be due and owing by him to the Society.

Art. XVII. Any member of the Board of Trustees who shall be absent from three successive meetings of the Board, shall be notified of his neglect by the Secretary, and unless a satisfactory excuse shall be rendered in writing to the Board at its next ensuing meeting, it shall be the duty of the Board to report the name of such delinquent to the Society at its next meeting; and the Society may then declare his seat at the Board vacated; and proceed to the choice of a new member to supply the vacancy.

Art. XVIII. Any alteration or addition to these articles, that may hereafter be assented to by two thirds of the members present at any regular meeting, shall become obligatory and binding upon the whole Society. But no alteration or amendment shall be adopted, unless the same shall be first proposed in writing, to the Board of Trustees, and by them submitted to the Society, for their acceptance.

Art. XIX. The Board of Trustees may at their discretion admit as honorary members of the Society, such gentlemen as are distinguished for their love of music, or their zeal for the promotion of the great objects of this institution: but no honorary member can be entitled to a vote, nor be liable to any assessment, but shall never be divided among the members of the Corporation, but shall be entitled to all other rights and privileges that other members of the Society are entitled to.

The members accepted the act of incorporation, and signed the Constitution by which they were in future to be governed.

An assessment of five dollars was laid on each member, July 12th, 1816.

The Society continued to increase in such a manner, that it was found necessary to procure a larger place for rehearsal; and on February 11th, 1817, they held their first meeting at Boylston Hall, at which place they continue to be located.

The Society performed three oratorios on the evenings of the 1st, 3d and 4th April, Mr. S. P. Taylor, of New-York, presiding at the organ. The complete oratorios of the Messiah and the Creation were for the first time presented to the public, with selections from other eminent authors, the total receipts exceeding fourteen hundred dollars.

On July 5th, the then President of the United States honoured the Society with his presence.

The first report of the finances, &c. of the Society, was made March, 1816, and left a balance against the Society of \$135 85.

On the evenings of April 28, and May 1, 1818, the Society gave oratorios, at which they were assisted by the celebrated T. Philipps, Esq. There were one hundred and forty members present, and the receipts exceeded \$1000.

On the 1st of July, same year, the Society were assisted by the celebrated Mr. Incledon.

The annual report for 1819, leaves a balance against the Society of \$1061 56, to defray which, a second assessment of ten dollars on each member was levied and generally cheerfully paid, which enabled the Society to meet all the demands against them. This was the last assessment which has been laid on the members.

The annual report of 1820 finds the Society in a more flattering situation, being only \$160 in arrears, to meet which they had books and other property amounting to about \$1000.

The annual report of 1822 leaves a balance in favour of the Society, (including books, &c.) of \$3762 72!

The property of the Society at the present time (1825) may be estimated at near \$6000. There has belonged to the Society since its formation, 290 members—18 have died, 93 have left, and 179 remain members.

The Society have published several volumes of Sacred Music, selected from the works of Handel, Haydn, &c. and three editions of Church Music. The number of public performances amount to 56.

They have a limited number of season ticket subscribers, the proceeds of which defray the ordinary expenses; and the fund accumulates by the profits on the publishing of Music, &c.

It is presumed that this Society, as to talents, respectability of numbers, and finances, is inferior to none in this country, founded on similar principles.

Three new Sonatas for the piano-forte, from the pen of Beethoven, have recently made their appearance at Vienna. It is now above thirty years since the first dawn of the genius of this great composer was hailed by the musical world. Since that period he has attempted every species of composition, and has been equally successful in all. He has displayed all the requisites required from a true musician, invention, feeling, spirit, melody, harmony, and all the varieties of the rhythmic art. As is always the case, he, in the first instance, had to encounter much opposition, but the power and originality of his genius surmounted every obstacle. The world was soon convinced of the superiority of his talents; and almost his first efforts were sufficient to establish his fame on an unshaken basis.—This original genius still towers above his contemporaries, having reached a height to which few will venture to aspire. Seldom has he turned aside in his onward course to the temple of fame, and even his deviations, the common lot of humanity, have been the errors of a genius. Critics have observed, that, with many of the higher beauties of this author, the present compositions abound also with his peculiarities.